

# HOUSE BEAUTIFUL

Building • Planting  
Furnishing

*Italian Gardens*

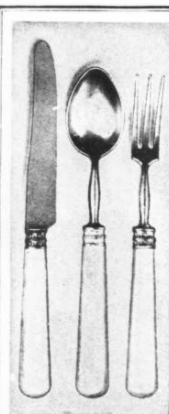


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flowers in soft natural tones, two shades each of pink,  
purple, yellow, blue, and green. These rugs would be  
charming for country houses, and may be bought in  
the following sizes and prices: 2' x 4', \$8.25; 2' 3" x 4' 6",  
\$9.00; 2' 9" x 5', \$13.50. — JANE WHITE LONSDALE

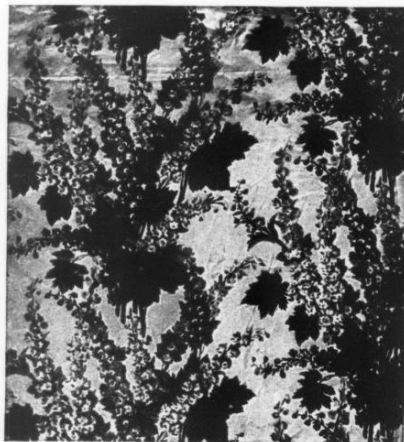


FIG. 6

I READ the other day, in a story in a well-known  
magazine: 'Aloysia was in her bedroom, which had  
been hung in powder blue with a really extraordinarily  
lovely larkspur chintz.' 'Ha, ha!' said I. 'I know where  
Aloysia bought that chintz!' For I had already had  
its photograph taken, and was just about to show it  
to you in this column. Here it is, in Figure 6. It is  
51" wide, glazed, with tall sprays of the most beautiful  
blue larkspur on it that you can imagine — gorgeous  
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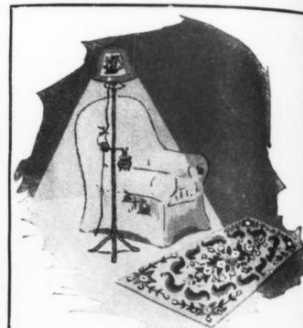
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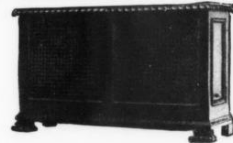
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## THE CURIOSITY BOX

may be softened. This is her method: —

Old hooked rugs which time has pleasingly faded are considered much more livable than the newer ones of more brilliant colorings. But as there are hardly enough old ones to go around, and even if they are found, their prices are often prohibitive, it may be well to know that several pots of dye and a small, stiff brush will transform gaudy flowers or geometric designs into harmonizing colors. A rug which may now really offend the eye with too glaring greens and crimsons may be changed, right on the floor, into soft tans, olives, and wine colors. You must be careful not to mix the colors on the strands, and it is best to put on one color at a time, parting each strand carefully, wetting thoroughly, and letting dry. This is all you have to remember, and it really is highly gratifying to transform some rug whose colors grate on your nerves into a thing of beauty.

\*\*\*

**A**N unusual use for an everyday implement is always interesting, and this suggestion from A. H. D., of Massachusetts, is quite unique. She says: —

Having a Cape Cod fire lighter and no fireplace in which to use it, I adapted it to a useful purpose in my kitchen, where it looks very attractive and jaunty on top of the gas range. The inner part has been replaced by a small dish mop with a black enameled handle, whose mop end is treated with oil. A quick rub with this keeps the range shining clean and free from rust, and the lighter has an excuse for being.

\*\*\*

**M**RS. Z. M., of Nebraska, has been generous with her excellent ideas for little ways of making life easier, and the following four contributions are from her. The first one runs as follows: —

The constant banging of a screen door is most annoying. It can be effectually silenced by fastening on to the door frame, where the screen door strikes, two pieces of felt about an inch square, cut from a discarded felt hat. One piece should go near the top of the door and one near the bottom. These may be tacked on with small tacks, but it is even better to glue them.

The second is: —

It is a wise plan to have a special rug, a little larger than a good-sized trunk, kept in the guestroom, or any other room where a trunk is likely to stand. It need not be expensive, but should harmonize in color with the other rugs in the room. If a trunk is set down squarely on this rug when it

is carried into the room the floor will receive no damage, and the housekeeper will rejoice.

And the third is equally good. It is as follows: —

Wallpaper to be used for patching torn places should be laid out in the sun until it has faded to match the paper to be mended. The patch should not be cut out, as the straight lines would show on the wall. Instead tear out a patch, purposely making it very irregular in shape, then from the back peel off thin layers of the paper all around the edges so that the paper may be as thin as possible. It is almost impossible to detect such a patch as this when it is dried on the wall.

The fourth and last is as novel as the others, and is one which all housekeepers will find helpful. This is it: —

When oilcloth is tacked on to a table it soon tears around the tacks and begins to wrinkle and crack and must be replaced with new material. To remedy this, before tacking the oilcloth paste it on to the table with ordinary flour paste in which there are no lumps. After that tack the edges, and when the paste is dry the oilcloth will stay in place and will give twice the usual amount of wear. Many people do not know that if old oilcloth is varnished, or is given a coat of white paint followed by a coat of varnish, it will be practically the same as a new oilcloth. And the restoring process takes but little longer to accomplish than removing the old fabric and replacing it with new.

\*\*\*

**A**PRACTICAL short cut in a necessary household task is sent us by Mrs. C. G. W., of New York, who says: —

Nearly everyone these days is cleaning silver by the easy, efficient aluminum soapsuds method, but how many know that tarnished brass may be made gleaming in the same way? Into an aluminum container put one tablespoon or more of soap-flakes and upon this pour the necessary quantity of boiling water to cover the articles to be cleaned. Brass candlesticks, door-knockers, ash trays, and so forth, in fact anything brass and not too large, should have a semiannual bath. Let the pieces remain in the solution from fifteen minutes to an hour, depending upon the age and tarnish. Then remove them and with a wad of fine steel wool go over each piece, which should then be wiped dry with a cloth, and rubbed gently with melted paraffin or linseed oil to prevent further erosion. The brass will look like new with practically all the usual hard work avoided. If you have brass pieces too large for the aluminum treatment, polish very hard with a mixture of household ammonia, salt, and vinegar, plus wads of steel wool. This also gives fine results.





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## OVERHEARD IN THE EDITOR'S OFFICE

THIS year we return to our original custom of using on our September issue the cover design which was awarded First Prize in our Annual Cover Competition. It is interesting to note that the winner of this prize this year, **Alice Bolam Preston**, was also the recipient of the same prize last year. Mrs. Preston is an illustrator and designer at present living in Beverly Farms, Massachusetts. She is a graduate of the Massachusetts Normal Art School and a member of several Art Associations on the North Shore, where her work has been shown at all their exhibitions. We have arranged to have a limited number of reprints of this design made without the lettering, which we will send to anyone requesting one and enclosing sixteen cents with his request. Mark well those words, 'a limited number.'

\*\*\*

THE announcement of our Fifth Annual Competition for Cover Designs to be used on the *House Beautiful*, which you will find on page 252 of this issue, contains some special features which ought to make it an even more interesting event than the previous one. This announcement comes a month earlier this year and the closing date also has been moved ahead. The increasing popularity of our Cover Exhibition is the reason for these departures from the usual. We have had so many requests for the Exhibition from the far West that next year we shall make an effort to send it to the Pacific Coast.

\*\*\*

Our frontispiece this month was reproduced from a painting made especially for us by **Gerrit A. Beneker**, who has given us a beautiful representation of a typical Cape Cod cottage. What person in his right mind could choose to live in a bungalow when he might have a home as full of charm as this cottage is! Mr. Beneker is an artist who lives in Truro, Massachusetts, and is thoroughly appreciative of the menace that will come to all those things which contribute to the restfulness of the quaint atmosphere and simple spirit of Cape Cod if her real estate dealers pursue a policy of indiscriminate selling, regardless of who is buying and of what is to be done with the land sold. Last spring Mr. Beneker gave 'A Little Talk on Art,' before a meeting of

the Cape Cod Chamber of Commerce at Hyannis, Massachusetts, from which the following sentences are quoted: 'If you, as business men, will foster the preservation of traditional atmosphere and spirit of Cape Cod and promote new development and building in keeping with this historic, quaint, and charming spirit, you will find yourselves building on a foundation which not only will constantly tend to enhance and increase the desire of appreciative people to come here, but will also increase the value of your own property as well. . . . What we should try to do is to foster and promote appreciation not only in others but in ourselves as well. . . . Good Art is also good Business.' Mr. Beneker has recently completed a portrait of Commander Donald B. Mac Millan, Arctic explorer, which is to be hung in the Annual Art Association Exhibition at Provincetown, Massachusetts.

\*\*\*

IDENTICALLY the same note of warning contained in Mr. Beneker's address is sounded in the article 'Cape Cod' by **Mary Rogers Bangs**, whose descriptions of the cottages used as illustrations contain the very essence of the Cape atmosphere. Miss Bangs lives in Boston and is the author of the following books: *Jeanne d'Arc*, *Maid of France*; *High Bradford*, *a Story of the Cape*; and *Old Cape Cod*.

A competition conducted by the Cape Cod Real Estate Board for a house designed in the Cape Cod style was won by Howe, Manning & Almy, a firm of architects with offices in Boston. It is interesting to note that the members of this firm are all women. Indeed, Miss Almy was at one time connected with the House Beautiful Home Builders' Service Bureau.

\*\*\*

OF course there was much excitement in the Office in anticipation of publishing photographs of Arthur Rackham's home, and our interest was all the greater as we understood that this is the first direct story Mr. Rackham has permitted to be printed about himself. He chose **P. G. Konody** to write it, as he considers Mr. Konody to be England's best art critic, with a deeper, finer feeling for art than any other writer in England. Mr. Rackham directed the taking of the photographs himself, choosing the latter



# THE HOUSE BEAUTIFUL

## BUILDING • PLANTING • FURNISHING



VOL. LX. No. III

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### October is the Fall Planting Number

FOR the gardener, October is the month that stands astride the summer and winter seasons, and looks in both directions. Then may he balance his garden ledger, discount his errors, and make ample provisions, both in planning and in actual fall planting, for a closer approach to perfection in his garden next spring. To all gardeners, in whatever state of satisfaction they may be; however much garden space they may have at their disposal; whether their desideratum be the garden formal or informal; whether they live in city, suburb, or country; and whether they are more interested in design or horticulture, the October Fall Planting Number will be a boon.

The leading article, 'The Flowerpot Garden,' suggests many uses for this homely object, not only to brighten the window sill, but to embellish the garden itself. One potted plant, the author says, rightly used contains all the elements of a garden. For those who are in the first delights of planning a garden, or for those whose garden has 'Topsied' into existence without plan and needs to be reconciled with fundamental principles, the advice given by two landscape architects of Cleveland will be found invaluable. Equally helpful for the



city dweller is the article by Elsa Rehmann on the small city garden, the many possibilities of which she clearly points out. This is illustrated with one of Mr. Rosenberg's delightful pencil sketches.

The informal garden has not been so often pictured in the *House Beautiful* as the formal one, not because we like it less, but because it is rarely found used rightly, and because its beauty is more difficult to catch with the camera. But in the portfolio are photographs of a naturalistic garden in every way beautiful.

An article on transplanting contains real meat both for the beginner and the more advanced gardener, and so does 'Nine Bean Rows' for the gardener to whom the raising of vegetables is as important as the growing of flowers. An article on the points to bear in mind when selecting your stock at the nursery will give new zest to your next visit to this fascinating institution, and one on planting for autumn color you will find particularly timely.

In spite of all this wealth of gardening material, there will be twenty-one pages of articles and photographs on building and furnishing, including photographs and plans of a really distinctive small house.

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*Courtesy of Gerrit A. Bender*

A TYPICAL CAPE COD COTTAGE CHARACTERISTICALLY TURNED AWAY FROM  
THE SEA AND SHELTERED BY WIND-SWEPT POPLARS

# THE HOUSE BEAUTIFUL

BUILDING • PLANTING • FURNISHING



## CAPE COD

*Where Houses Were Built to Suit the Land*

BY MARY ROGERS BANGS

THE old houses of Cape Cod crop out as naturally from the soil as do the gray boulders of glacial rock. If a house lot is set about with a stone wall of that same rock, so much the better; and if tiger lilies nod over the wall, a smear of joe-pye weed is down in the

meadow, and a 'silver-leaf' or willow or elm stands by the road, the picture is complete. On the gentle friendly land these honest little houses sit comfortably at ease, each with an open face to the sun, and lean-to, outbuildings, and barn a windbreak to the north. They are

up and down the winding roads that thread the Cape, at some distance from the shore unless there be immediate business with the waterfront; they are in upland pastures reached by a cart-track across the fields, and in the folded valleys of the Truro hills; a few stand out on



*Photograph by Paul J. Weber*

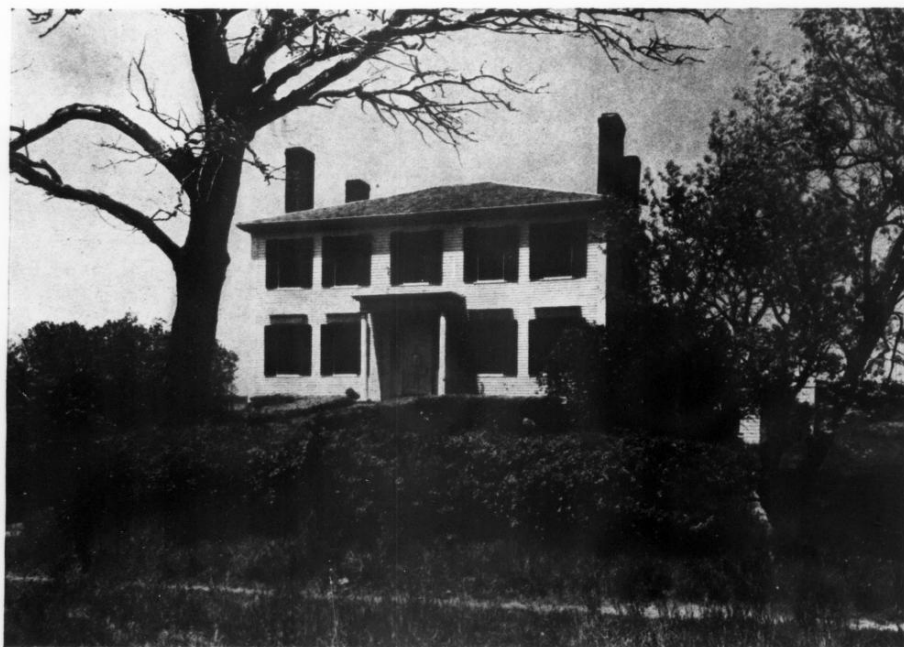
THIS STORY-AND-A-HALF COTTAGE OF WEATHERED SHINGLES, WITH A SUBSTANTIAL CHIMNEY, CENTRAL DOORWAY, AND SYMMETRICALLY PLACED WINDOWS, IS A FAMILIAR TYPE ON THE CAPE. HERE IT IS SEEN AT ITS BEST, SET IN A MEADOW BEHIND STONE WALLS, AND FRAMED BY A VETERAN WILLOW





VARIETY WITHIN THE COMPASS OF THE SIMPLE GENERAL DESIGN PREVENTS ANY SENSE OF MONOTONY AS ONE DRIVES THROUGH A VILLAGE. THIS STORY-AND-A-HALF TYPE HAS THE INEVITABLE ELL AND SIDE ENTRANCE, BUT WITH ONE WINDOW EACH SIDE THE FRONT DOOR AND, MORE-OVER, THE RARE SLIGHTLY BOWED OR 'RAINBOW' ROOF

WHEN THE PROSPEROUS DEEP-WATER CAPTAINS BUILT, THEY CHOSE THE TWO-STORY OR TWO-STORY-AND-A-HALF TYPE HOUSE, WHICH HAD TWO CHIMNEYS, A SINGLE CENTRAL ONE, OR FOUR, AS HERE. HAWTHORN AND BOX HEDGE THE FRONT LAWN AND CENTRAL PATH, BUT THE WHITE POPLAR, WHICH ONCE SHADED THE HOUSE, TELLS ITS STORY OF A DYING SPECIES



Photographs by Paul J. Widen

the high bluffs of the great ponds or seek shelter under their banks. There is no prettier site than one chosen by some 'first-comer' in the warm hollow of a pasture on the bay side of the woods, where the clean salt winds are scented by the pines, with a pond not too far away. And near the pond, if it be no more than a mudhole choked with white and yellow lilies, is sure to be a wild garden that is delightful in its variety throughout the twelvemonth. Honeysuckle, glossy cat brier, and clematis riot over the bushes that huddle by the bank; in the swampy lowland and pushing through the crisp mosses of the arid fields, even penetrating the shadow of the wood, a hundred flowers, punctual to the moment, join the procession of the seasons: strawberry and mallow, wild rose and blackberry, lordly goldenrod, lupine and aster, lady's slipper; trailing arbutus, Indian pipes, and lovely little blossoms of a lower growth — cinquefoil and ladies-tresses, wood anemone and blue-eyed-grass. There winter has its special charm, when alder and rose hips jewel the bushes, huckleberry twigs burn with secret life, and feathergrass, cattails, all the brown gone-to-seeds, are hardly less engaging than the summer blooms. Then spring comes again with flaming red maple, the bride-white of shadblow and dogwood, the marriage song of returning birds, and in soft nights the shrill sweet music that soon will deepen to a baying bullfrog chorus. But the Cape fields and woods, the wild flowers of the shore and the uplands, the many blooms of the old-fashioned gardens, are a story apart; and we turn to the houses, which make our more particular affair.

Cape Cod was settled chiefly by men from Plymouth and Massachusetts Bay who, for one reason or another, had become cramped in their earlier surroundings. They were plain folk who had been at some pains in their search for freedom to enjoy truth as they saw it; and on the Cape they built, with the materials at hand, the homes in which they meant henceforth to live. They built for use and permanence; and, magically, these humble structures exhibit a perfect justness of proportion and line. But magic is an easy word; and it may be well to recall that many of these men were trained to some deftness of hand, that all of them were familiar with good building in England and the Low Countries, and that they had a racial aversion to pretense and sham. Whether by skill or instinct, they were singularly happy in harmonizing material and environment; and one may believe that their homes mirrored



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something steadfast and straight-forward and fine in the men themselves.

The first houses at Plymouth must have been log huts, hastily thrown together for protection against the winter that already had shown the travelers what it could do in their short stay on Cape Cod; but, in the greater leisure of this second venture, the Cape houses, so far as we know, were carefully constructed, with pitch roofs and walls hung on solid frames of hewn oak. Sawmills were set up at a very early date, and a house might be shingled, or the front sheathed; a clapboarded front with shingled side-walls and back was common; and, for the interior, panels and wainscot were planed to a peculiarly pleasant finish. The chimney was of sufficient girth to give vent to cavernous fireplaces. There were usually two rooms on the ground floor and a loft under the roof: a scheme that with growing need or fortune was easily expanded. A long room, opening from the other two, was added across the back, and in due course, when the kitchen had moved into a lean-to, became the 'middle-room' with an outside door and a bedroom and stairway partitioned off at the side. The ground plan was now a square; the roof-tree had been raised to give more chamber space; windows were set in the gable-ends. The front rooms were sacred to great occasions; the snug middle-room was for daily use; the kitchen was likely to take on shed after shed, until the whole structure joined the barn and a man could do his chores of a winter night without setting foot to ground. We have arrived, it will be observed, at the 'Cape Cod house,' so called, although the plan is common to all New England.

Within the compass of the general design a discerning eye will perceive variety of treatment that does away with any appearance of monotony as one drives through a village. In the older houses an imperceptible sag in the line of the roof-tree and gable-ends, whether the result of age or freer handiwork, makes for suavity. There are rare examples of the 'rainbow' roof, which is slightly convex, and the bowed line of gable somehow gives the illusion of thatch. The house itself varies in size and calls for differing arrangements of front door and windows. When there are two square front rooms, the door is set in the middle with two windows, or one, at each side. When the rooms are unequal in size, the door and one window balance two windows in the larger room; in the smallest houses, where there is but one front room, with one or two windows, the door is at the



THESE HOUSES ARE SOMETIMES ENTIRELY SHINGLED OR HAVE SHINGLED SIDE-WALLS AND BACK WITH CLAPBOARDED FRONT WHERE THE WINDOWS, USUALLY IN PLAIN CASINGS, ARE SET WELL UP UNDER THE EAVES. PROTECTED BY THE GIANT FIR, THIS WEATHER-BEATEN COTTAGE PRESENTS A PICTURE OF QUIET REPOSE

THIS TRIG COTTAGE WITH ONE FRONT ROOM AND CHARACTERISTIC ELL, THOUGH SOMEWHAT MORE SOPHISTICATED, COMES WITHIN THE FAMILIAR TYPE. THE FENCES OF CAPE COD, FROM THE WEATHERED RAILS OF THE PASTURE TO THE SIMPLE PALINGS OR MORE ORNATE TURNED POSTS AND PICKETS OF THE VILLAGE, CONTRIBUTE MUCH TO THE PICTURE AND ARE WORTHY OF SPECIAL STUDY



Photographs by Paul J. Weber



*Photograph by Paul J. Weber*

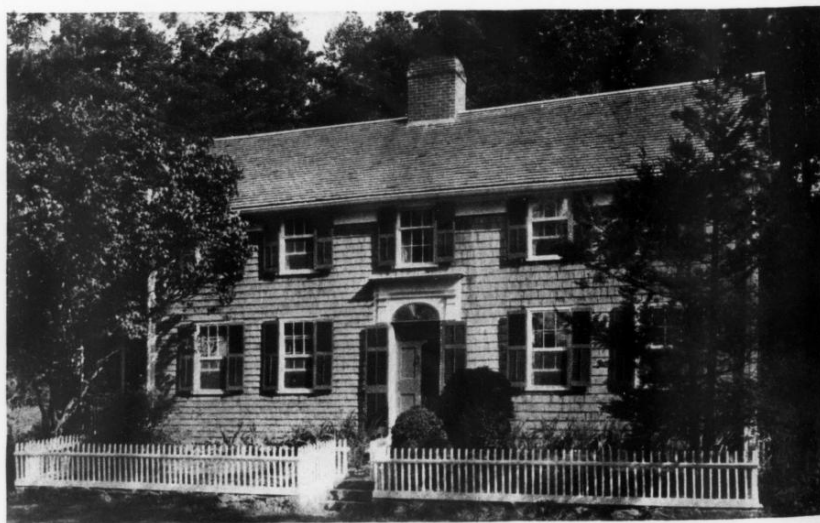
ORNAMENT IN THESE HOUSES USUALLY CENTRED IN THE DOORWAY, OF WHICH THIS IS A BEAUTIFUL EXAMPLE. THE STRENGTH OF ITS DETAIL IS REPEATED IN THE HEAVY MUNTINS OF THE SMALL-PANED WINDOWS, THEIR WIDE CASINGS, AND THE BROAD RAILS OF THE FENCE

side. In any case due proportion is preserved. The windows, usually in plain casings, are well up under the eaves, which shut down low, yet with no appearance of a frown. Ornament is centred in the doorway. From a very early date, as if with hospitable intent, a house offered its best to the visitor: the paneled door is set in delicate pilasters with a line of glazing, perhaps, under a pediment that is often charming in design. A well-modeled cornice, more rarely elaborated into dentils, finishes the eaves; a cornice binds the gable-ends that have a wide-awake aspect, with as many windows as space permits. A pleasant touch is the tiny square windows set each side the larger ones of the upper story that may light only cupboards under the eaves. Perhaps the most amusing variation in our 'Cape Cod house' is in the application of lean-to or ell. It may be set squarely at the back or at one side; it may project from the middle-room, or even from the front; but in any case it is likely to have some outlook on the street. It may follow the line of the main roof; but more

commonly has one of its own with features unknown to the architectural schools; its detail in the way of entrance — steps or porch or trellis or storm-door, or whatever — is as individual. The front door was more splendid, but it was around these picturesque side doors that the old life went on in the days when neighbors drove their plodding horses into the yard for a morning chat, or a hayrack drawn by swaying oxen pulled up the short ramp into the barn.

However sunlight might be excluded from the ceremonial rooms, the front yard was always a joy. The gate of the picket fence opened upon a straight path bordered with box or flower beds, or some arrangement of flowering shrubs — syringa, deutzia, weigela, Japanese quince, smoketree or snowball, militant altheas with their tightly wrapped papery blooms. There was usually a doorstone — a millstone, perhaps, so used after the gristmills went out of commission; and in the best period of building there was no porch. To-day, as then, the front door opens upon an 'entry' that offers immediate opportunity of a precipitous climb to the chambers; or, closing the door that has filled the available space, one enters a room, right or left, where there may be some good paneling and a simple wainscot; more paneling is about the fireplace and brick oven of the middle-room. The chambers, packed into the contracted space under the pitch roof, are undeniably hot, a point to give pause when considering the model for a summer home. Shall one sleep on the ground floor or broil under the eaves? And it is a gifted architect who can set dormers in the roof without ruining the whole design.

The pitch roof houses sometimes ran to two-and-a-half stories, a style less common than elsewhere in New England; but there are beautiful examples of it, notably the birthplace of Lemuel Shaw, the great Chief Justice, at West Barnstable. And in these houses, also, there is diversity in the arrangement of front doors and windows. The gambrel roof is



CONTRAST WITH THE HOUSE ABOVE THE MORE DELICATE TREATMENT OF DETAIL HERE IN THE DOORWAY AND PICKET FENCE. NOTE THE BLIND DOORS AND FAN, AND THE MAGNIFICENT LILAC AT THE LEFT



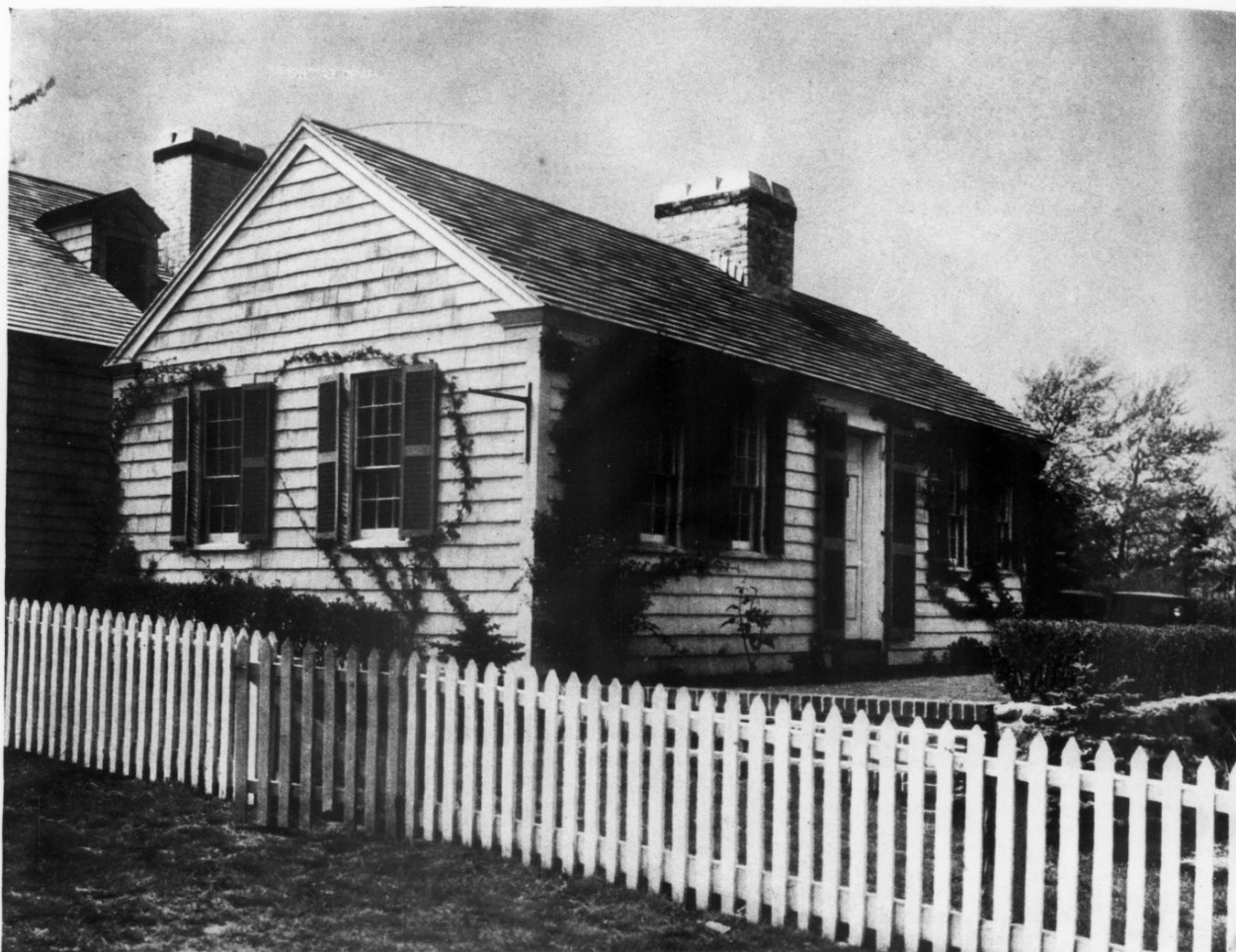


THE TWO-STORY TYPE OF HOUSE OFTEN HAD THE LONG SLOPING ROOF AT THE REAR, AND FOR THESE HOUSES, AS WELL AS FOR THE SMALLER TYPE, THERE WAS ALWAYS A SIDE ENTRANCE AROUND WHICH THE OLD LIFE WENT ON IN THE DAYS WHEN NEIGHBORS DROVE THEIR PLODDING HORSES INTO THE YARD FOR A MORNING CHAT

RARE IS THE CAPE HOUSE WITHOUT ITS ELL, ALTHOUGH LESS COMMONLY SET WITH ITS RIDGE PARALLEL TO THAT OF THE MAIN HOUSE, AS BELOW. THE MAPLES HERE, CONTRASTED WITH THE OLDER PLANTING IN THE OTHER PICTURES, EMPHASIZE THE MISTAKEN MODERN POPULARITY OF THESE TREES, WHICH ARE NOT HARMONIOUS WITH THE SCENE



Photographs by Paul J. Weber



Photograph by Paul J. Weber

THIS EXQUISITE LITTLE COTTAGE SOMEONE LOVED ENOUGH TO PRESERVE INTACT, AND HAS PROVIDED THE ADDITIONAL NECESSARY SPACE BY BUILDING A LARGER HOUSE AT THE REAR, UNOBTUSIVELY CONNECTED WITH IT

extremely rare, and the overhanging second story of certain early American houses unknown. Indeed it is true that up to perhaps 1840 the Cape Cod builders stuck closely to two or three models; and of necessity, or because the reach of their vision was no more, they built to a small scale. The low houses cling to the soil as if they loved it; and these humble builders as exactly suited the topography of the county as did Bulfinch or McIntire the more august slopes of Beacon Hill.

Cape Cod fortunes never equaled those of Boston or Salem; but one likes to think that the simple scheme of the Georgian houses that came in with the prosperity of the deep-water captains in the late seventeen-hundreds was dictated by the innate common-sense of their owners. The great houses of the seaports would have been fantastic on the Cape; whereas the square two-and-a-half stories sit snugly on the land, and survey with a benevolent eye their humbler neighbors of the village street. They vary in size: some with a specious air of amplitude have no great depth, and the domestic offices are built into an ell; some have one chimney thrust through the apex of the hip roof, others a chimney at each side with

perhaps a 'captain's walk' crowning the roof for architectural effect; and four chimneys mean that each square room of the lower and upper floors has its fireplace. Two or three with brick side-walls and a timbered front were built some hundred and twenty years ago to a rather larger scale — one by a captain who had declared that he wanted the best house that could be built, and seems to have got it to the tune of six thousand dollars when labor was fifty cents a day. The decoration was as elaborate as the owner's purse allowed, but, whether doorway pilasters were Corinthian or Doric and cornices egg-and-dart or plain, it was always dignified and in good taste. The interior arrangement was on the old plan, although the entry probably expanded into a hall with stairs broken by a landing or curving in a graceful ascent to the chambers; and many is the treasure discovered by a later generation in sea-chests pushed back under the eaves in the great garret.

These houses, like the earlier ones, pass the test of good style in architecture, if that be to 'clearly and candidly exhibit the spirit of the time.' Cape Cod had then emerged from its pioneer period, and escaped provincialism by

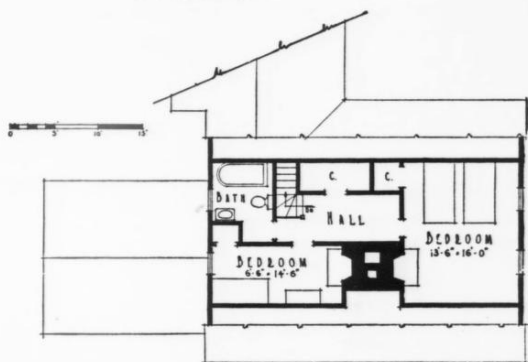
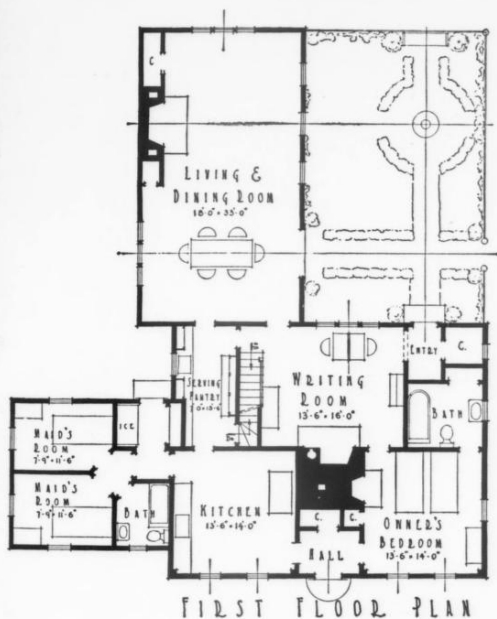
playing the adventurer's part in the reviving commercial prosperity that followed the stirring years of the Revolutionary War. Cape men — a fine, upstanding, self-confident type — were sailing the seven seas and were familiar with every port in the world where trade was good. Captain So-and-So had no 'cultivation,' as such: he was an able seaman when other boys were entering college, and by the time they were graduating he was master of his ship; but he was a gentleman with polished manners, a keen sense of humor, warm family affection, and an unaffected piety that interfered not at all with the shrewd conduct of his profession. The constant goal of all his wandering years was to 'retire from sea' to enjoy a peaceful life in the village of his birth. He had a surfeit of adventure that induced appreciation of a quiet setting at home. Enough was enough, for him; and the house that he had built with the first turn of fortune was compact and shipshape, yet with an elegance that bespoke contact with the world. And in one voyage after another the captain had picked up with unerring taste treasures for his home, and beautiful stuffs for the adornment of his womenfolk; nor did he neglect to store pantry (*Continued on page 308*)





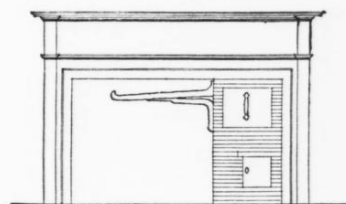
## A DESIGN FOR A CAPE COD HOUSE

HOWE, MANNING & ALMY,  
ARCHITECTS



ENTRANCE DOORWAY

THIS HOUSE WON THE FIRST PRIZE IN A COMPETITION RECENTLY HELD BY THE CAPE COD REAL ESTATE BOARD. THE CONDITIONS ALLOWED THE CONTESTANTS CONSIDERABLE SCOPE, THE CHIEF REQUIREMENT BEING THAT THE HOUSE BE DESIGNED IN THE CAPE COD STYLE, AND BE PLACED ON A LOT WITH A VIEW OF THE SEA TOWARD THE SOUTH. THE JURY, IN ITS REPORT ON THIS HOUSE, COMMENDED PARTICULARLY ITS SIMPLICITY AND RESTFULNESS OF OUTLINE, ITS ADMIRABLE ADAPTATION OF CAPE COD ARCHITECTURE, AND ITS CHARMING AND FLEXIBLE PLAN. THE TWO BEDROOMS ON THE SECOND FLOOR COULD BE MADE LARGER BY THE ADDITION OF DORMERS, WHICH, IF WELL DESIGNED, WOULD NOT INJURE THE APPEARANCE OF THE HOUSE, BUT IF THE ROOF WERE INSULATED THEY WOULD NOT BE ESSENTIAL FOR COMFORT



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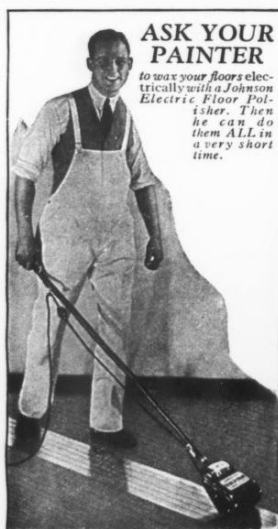
**B**EAUTIFUL, well-kept floors are essential to a pleasing interior. NOW you can have them easily, quickly, inexpensively—with the Johnson Wax treatment. It cleans, beautifies and polishes—all in one simple operation. Takes only a few minutes—there is no stooping or kneeling. It doesn't even soil your hands. And it makes no difference *how* floors are finished—whether with varnish, shellac, wax or paint.

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### CAPE COD

(Continued from page 258)



THE 'HALF HOUSE' IN ITS SIMPLEST FORM

shelves with tasty condiments from the East. The skill required to adapt these condiments to the local food supply may measurably account for the traditional excellent cookery of the Cape Cod housewives. Those must have been pleasant days when a ship made port, and the captain hurried through the necessary business of the occasion to take packet or stagecoach for home, when, as old Elijah Cobb recalled one such arrival, 'the greetings of affection & consanguinity multiplied upon me rapidly. Thus, in a moment was I transported to the greatest earthly bliss, man can enjoy, viz to the enjoyment of the happy family circle.'

Fortunately the spacious time of the Cape was in the era of good building, and in the Victorian years money was lacking to tear down and rebuild as ruthlessly as in more prosperous communities. Some timid specimens of the 'classic style' were erected by 'steam-kettle' captains or suc-

cessful village tradesmen; there are a few examples of the bulbous nineties, now less aggressive as to paint than in their self-confident beginning; but the diversity of humbler building, though it differs from the old as machine-made from handcraft, has the constant element of unpretentious planning for convenience and use. These trig little houses are a pleasant background for vines; flower beds make bright patterns in the front yards; some of them still have picket fences, and after perilous adventures in color display a tendency to return to their earlier habit of white with green blinds. An aggressive neatness is of their essence; and anyone familiar with the Cape Cod housekeeper knows that every inch of the interior is unmercifully scrubbed in spring and autumn 'cleaning,' every drawer and cupboard, box and chest, is turned out and set to rights—at seasons, fortunately for the man of the house, when he is busiest about his outdoor activities.



Photographs by Paul J. Weber

A SIMPLE, STRAIGHTFORWARD EXPRESSION OF A DEFINITE  
NEED — AS PLEASING TO-DAY AS WHEN IT WAS BUILT



# CAPE COD

(Continued from page 308)

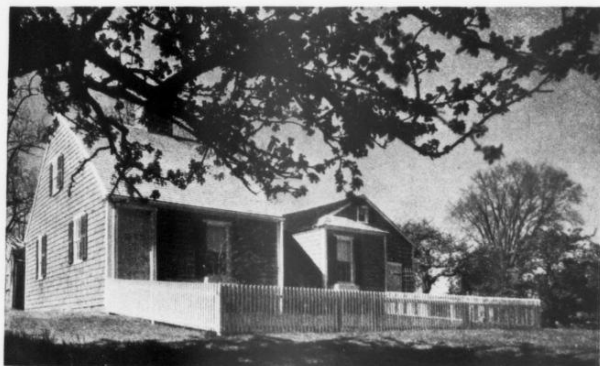


Photograph by Paul J. Weber

HERE THE ELL HAS BEEN ADDED IN THE MIDDLE OF THE FRONT, PROVIDING TWO CORNER ENTRANCES

The Cape drowsed along in the years after the decay of New England shipping, and bright boys left town to 'go into business' in the city. Then they returned to adapt the old homes for summer use; 'summer boarders' were earnest of what was to come; and now Cape Cod, as in the days of the deep-water sailors, is full tide in prosperity. Fortunately, now, as then, good building is popular. Moreover, alert local business men know that the Cape is too promis-

ing a spot to be exploited by undesirable 'realtors'; and one may hope, without sentimentality, that in the inevitable expansion something of the old simple charm, which has been so valuable an asset, may be preserved. If houses are built with a sympathetic understanding of the characteristic scene, if shade trees peculiar to the New England seashore are replanted, if there is intelligent town-planning in the more congested centres, Cape Cod is safe.



AN OLD HOUSE MADE READY FOR SUMMER OCCUPANCY WITHOUT IMPAIRMENT OF ITS ORIGINAL LINES

## THE COUNTRY HOME OF ARTHUR RACKHAM

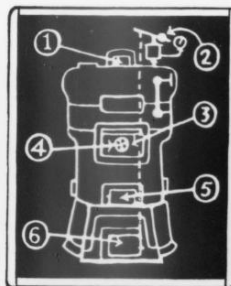
(Continued from page 261)

material sources. A poet himself, though words are not his medium, he finds all that he needs in communion with his brother poets and, above all, with Nature. The old beech tree in his garden, which has so often served him as a model, holds more suggestions for him than all the choice ceramics and textiles and other bric-a-brac that

go to the furnishing of the conventional artist's studio. Look at its knobbly, twisted roots! Do you see the crouching monster with a head like a lioness, a body like a wart hog, and strong arms ending not in fingers but in the tentacles of an octopus?

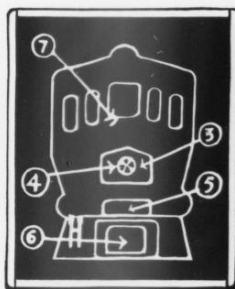
This beech tree has a serious rival in Rackham's affection in a

## Getting the Most Heat Out of the Least Coal



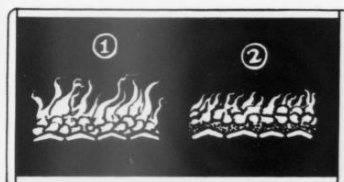
ROUND STEAM BOILER

1. Check damper
2. Safety valve damper regulator
3. Fire box door
4. Circle check draft
5. Ash pit damper



SQUARE STEAM BOILER

3. Fire box door
4. Circle check draft
5. Clinker door
6. Ash pit damper
7. Smoke box damper handle



Number 1 shows grate with thin amount of ashes, as run in cold weather.

Number 2 with a thick layer for mild weather hold-back.

Being part of the contents of page 26 in "Letters To and Fro" a book of money saving hints for home heating.

### Fires and Firing

The deeper the fire, the greater your economy, and the less attention your boiler needs. A good body of coals gives off a volume of heat, impossible with a thin fire, unless you keep constantly firing it. So coal up your fire to the bottom level of the fire box door. A light sprinkling of coal is best when the fire is down and you want a quick come-up.

### Drafts and Dampers

Keep the fire under control. Don't turn on drafts and forget about it till it's so hot you are compelled to turn it off. Stop it before it gets too hot.

For a quick heat, force your fire by opening up the ash pit door. But forced fires cost money. Excessive draft is created, which, if not checked in time, carries a lot of available heat right up the chimney. Remember, that a steady, uniform fire burns less coal than one that's continually being started up and stopped.

### Shakers and Grates

Free burning, quick acting fires must be free from ashes and clinkers. But don't shake your grates every time you want more fire. Shake morning and night. Rely on the drafts the rest of the time.

If grates stick, don't jerk and yank with all your strength. Remove the clinkers and you'll have no trouble. In mild weather, allow the ashes to collect on the grates, to hold the fire from needless burning.

"Letters To and Fro" contains letters from six persons who have used all the various kinds of heating systems, written to two persons, a man and his wife, who solved their heating problem after reading them. Sent free if you would like to have it.

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